

KILLED BY CLUB, FRIENDS OF RACE TRACK MAN CLAIM

Trainer Cornell Demands Inquiry Into Death of Egan While Prisoner.

George Cornell, trainer of race horses at Gravesend race track, has asked that a full investigation be made of the death of one of his employees, Martin Egan of East Eighth street, Sheepshead Bay, Egan, who had been a prisoner in the Butler street police station on a charge of intoxication, died in Long Island College Hospital last Tuesday morning of a fractured skull.

According to information in the hands of Mr. Cornell and the widow of Egan the arrest was attended with violence on the part of the policeman. It is charged by Cornell that Egan's skull was fractured by a blow from a policeman's club.

Egan left the Gravesend track Monday afternoon to have a tooth pulled by a Brooklyn dentist. He was arrested at 10 o'clock that night in President street, near Smith street, by Patrolman John E. Bealer.

The police records show that Egan, when arrested, gave the name of John Williams and refused his address. He had a bottle of whiskey and five packages and boxes of smoking tobacco in his pockets. When asked how he received an abrasion on the side of the head he said to have refused to explain. Four hours after his arrest he was found unconscious in his cell and sent to the hospital.

Charges have been preferred against Lieut. Downey, who was on the dock, for not sending Egan to a hospital as soon as he was brought in. Inspector Dillon says he has made an investigation and exonerates the policeman from all blame.

Egan had been employed at the Gravesend track fifteen years. His employer and all who knew him say he never took a drink in his life. They cannot account for the bottle of whiskey found in his pocket.

HENRY LEVY SET FREE.

Tobacco Dealer Was Accused of Attempting Suicide.

Henry Levy, a tobacco merchant at No. 124 Front street, was arraigned today before Magistrate Cornell in Harlem Court charged with having attempted to kill himself with gas last Tuesday evening at his home in the Wellington apartments, No. 1232 Madison avenue.

Lawyer Alfred Linde of Coldfords, when Levy appeared for him in court, he produced the family physician as a witness, who said that Mr. Levy's nerves were broken down, and that he was dependent over business conditions, which were really favorable to him.

Magistrate Cornell, after Mr. Levy assured him that he was quite cured of his melancholia, let him go.

YANKEE DOODLE BALL.

West Side Organization to Entertain.

The Yankee Doodle Boys, one of the most popular organizations on the west side, will entertain their many friends at their fourth annual mask and civil ball, to be held to-night at Lyric Hall, Forty-second street and Sixth avenue.

Many valuable prizes will be given for most original costumes.

Street Car Hurts Doctor.

Dr. Thomas A. Clay, a prominent physician of No. 39 Sheridan avenue, Paterson, N. J., narrowly escaped death yesterday when a Totowa trolley car jumped the tracks on Hamburg avenue hill and crashed into the rear of his automobile. He was buried to the sidewalk and badly hurt.

Many Women's Success Is in Just Being Happy And Proud of Husband, Says Ethel Barrymore

The Woman Who Marries for Money Is in a Class by Herself—True Pride Is Beyond Purse and Is Only in Man's Achievement in His Field.

J. M. Barrie's "Twelve-Pound Look" Appeals to Actress Because Its Beautiful Woman Is Not Measured by Face or Figure and Is Prize of Man Who Doesn't "Get On."

BY CHARLES DARTON

EVERYTHING the low-hanging weather was in had spirits. Riverside Drive looked like the road to success, and as I was bent upon having Miss Ethel Barrymore discuss this cheerful little topic, perhaps everything had happened for the best. At the same time it took some of the Barrie out of me to find that Kate, of "The Twelve-Pound Look," who chucks success and her husband to go out into the world and earn her own living by playing business-like tunes on that typewriter, had in reality brought up on Riverside Drive and was feeling quite at home, thank you.

Though I had not expected to find Miss Barrymore clicking away for dear life in an "agency," I was hardly prepared for Riverside Drive. But there she was right in the granite heart of success. So after I had been introduced to the finest little Colt that ever shared a corral with white, woolly dogs, one of which was very glad to be alive, I ventured to remark that Kate seemed a woman after Miss Barrymore's own heart.

Barrie's Simplicity. "Yes, she is," declared Miss Barrymore, turning her back on the disconcerting Drive. "The character speaks to me tremendously, and I think Barrie has written a really wonderful little play. There is so much in it that the ordinary dramatist would not have been satisfied to crowd all the material into one act—he would have spread it out until it covered it three or four acts. It doesn't surprise me that Barrie has written this play. Nothing that he might do could surprise me. But it does seem a bit remarkable that a man who has had the greatest success himself should turn his pen to the purpose of showing us how little material success counts after all. For that matter, I don't believe Barrie has ever been conscious of his own success. He has done things, and great things, for the simple joy of doing them. Success has not left its proud mark upon him. The material side of life means nothing to him, and I'm sure he doesn't care a cent about money. Spending it would give him no pleasure because there is nothing he could spend it on. He is satisfied with his black pipe and a bottle of Poland water. That's the picture of him I carried away after a week at his house—a simple little man with simple tastes. If you didn't know him to be a success you'd take him to be a failure."

He's Bigger Than Success. Miss Barrymore's enthusiasm for "The Almost Shabby Little Man," as she called him in the next breath, made me forgive her for living on Riverside Drive. And then, too, she was in a rainy-day



skirt and a reasonably plain waistcoat, just as Kate might have been if she were out hunting for a living at that moment.

"Barrie's sympathy with failure proves that he is bigger than success," argued Miss Barrymore. "To me this seems a great thing in his little play. I love him for pointing out that success is merely a gift with some men, and that Nature intended the beautiful woman in life for the men who do not 'get on.' By this, I take it, he does not mean women who are beautiful in face and figure, but women who are really beautiful in themselves. Such women may easily understand that there's a man who might have made something of himself if he had not 'got on' as well."

But Miss Barrymore was not so sure about the man himself. "Of course," she admitted, "money or the power it brings, is likely to mean everything to the business man. But men in the professions—doctors, lawyers, writers and others—are not inclined to prize material things so highly. Money doesn't mean so much to them. This brings me back to Barrie again. A vaudeville manager offered him \$25,000 for 'The Twelve-Pound Look,' but his answer was, 'It's for Ethel.' Now, a

business man might have sent a different answer. Money talks, you know, especially here in New York, where its voice is always at concert pitch. And it means a certain kind of success. But it may mean quite another thing to women who, like Kate, want something more."

Not a Matter of Money.

"What about the woman who drives her husband on to success?" "But it doesn't necessarily follow that his success is a matter of money," contended Miss Barrymore. "She may be anxious for him to achieve it along big lines, and not care about his making an awful lot of money. Perhaps she wants to be proud of him as a man in his own particular field, not proud of him as a man who has made a material success. The woman who marries for money, of course, is in a class by herself. It's a great pity, but money is her life. Luck and Judge. But a lot of women can be perfectly happy without a lot of money. Their success is in just being happy."

"And your success?" I ventured.

"Oh," she laughed, and there was a blush or two into the bargain—"It's an unknown quantity. Popularity is some-

times mistaken for success. But really to succeed in anything you must satisfy yourself of your success—you must be able to do the thing you feel you should do. No real satisfaction can come from being told that you have succeeded. For myself, I only hope that I may some day be able to accomplish what I started out to do."

"What's that?" "It was no time to waste words."

"That was doing it up neatly—eh?"

SAVED BY POLICEMAN FROM DEATH IN RIVER.

Tony Bullo, twenty-five years old, of No. 2031 Arthur avenue, the Bronx, was crossing a gangplank to a scow at One Hundred and Thirtieth street and the Harlem River at 4:30 o'clock this morning when he slipped and fell into the water. His cries attracted Policeman Pherson of the East One Hundred and Twenty-sixth street station, who stood on some pilings, passed a rope around the man's waist and dragged him to the dock. He was taken to Harlem Hospital suffering from submersion and shock.

91 IN COVENANT NOT TO SELL OR RENT TO NEGROES

Property Owners File in Registrar's Office an Agreement Drawing Color Line.

Property owners in West One Hundred and Thirtieth street between Lenox and Eighth avenues have filed in the Registrar's Office in the Hall of Records a covenant in which they bind themselves not to sell or rent their premises to negroes for the next fifteen years. There are 91 signers, representing 91 per cent of the property owners.

The property owners say their action is not a slur at the colored race, but merely to prevent the depreciation of property. The tenants in each apartment are not allowed to employ more than one male and one female negro, or two negroes. Negro elevator boys may be employed.

The ninety-one property owners agree that any one who breaks the covenant will render himself or herself liable to equity or injunction proceedings or damages suits. They say that the damage already done to property values by the negro invasion will take fifteen years to repair.

They also charge that they have been victims of a certain class of real estate blackmailer. Many houses in a white neighborhood and force white property owners either to sell their property at a loss or buy the other at a sharp advance to keep out the negroes, each of which is profitable to the speculators.

WIDER GOES TO SING SING.

Erwin J. Wider, the clerk who was found guilty on two indictments of stealing \$500,000 worth of securities from the Russo-Chinese Bank, started for Sing Sing today to serve his two sentences, one of from five years to nine years and six months, the other of nine years. A considerable part of the stolen securities has not been accounted for.

Wider went to prison handcuffed to William Lambert, a negro, under sentence of nineteen years for highway robbery. Another in the consignment was Thomas Castoras, sentenced yesterday to a term of from twenty years to life for murder. The prisoners were in charge of Deputy Sheriffa Reitenbach and McLaughlin.

THE GREENROOM MIRROR.

Frank J. Willatch. Deadheads should not look gift seats in the springs.

A bad play is like a cigar—it requires judicious puffing.

A bottle of peroxide outside a window means a soubrette inside.

In the ocean of the drama the actor must be in the swim to get across.

A play is like a hen: An elaborate setting does not improve a foul play.

Most actors would prefer to star and starve rather than support and sup.

When an actor gets to be a big gun he expects to hear reports about himself.

In China the drama is like a game of billiards, the player always has his cue.

The actor likes to play in the city—for the ghost does not always walk in the Hamlet.

First nights of plays are always interesting, for then we see the press agent dressed as a waiter.

Marrying Off Daughters Problem of Coming Play

Charles Cherry to Be the Star of "Seven Sisters"—New Circus Bill at Hippodrome.

"SEVEN SISTERS," a Hungarian farce-comedy adapted by Mrs. Edith Ellis, will come to the Lyceum Theatre on Monday night as a starring vehicle for Charles Cherry. The play concerns itself with the efforts of a widowed mother to marry off her numerous daughters. Four of the sisters have reached the marriageable age, but the most attractive one, the fourth girl, had been sent away from her native village to a convent, and because of her escapades dismissed from the institution. Her mother learns that a young man has paid her fare home, and, feeling the disgrace of her dismissal and apprehension for her presence at home, compels her to change her dress for that of a more youthful age. Shortly after, the young man, an aristocrat of the neighborhood, Lieut. Horkoy, is brought to her home, and here he is amazed at seeing the young lady whom he had met in such childish attire. He learns from her what the condition of the family is, and makes a bargain with her that for three kisses he will marry off her three elder sisters. Among others in the cast will be Laurette Taylor, Alice Sohn, Carlotta Dory, Eva McDonald, Mrs. Clara T. Brady, Sherry Hull, Gaston Bell and John B. Hollis.

Victor Moore will be seen at the Criterion Theatre beginning Monday night in "The Happiest Night in His Life," by Junie McCree and Sydney Rosenfeld, with music by Albert Von Tilzer. The particular nocturnal period emphasized in the title of the piece is a certain night on which a musty old book-lover is induced to forsake his tomes and the domestic hearth for an innocent romp among the bright lights of which he has often read but never seen. Mr. Moore's new role is that of Dick Brennan, who is the right-sewing tout of the story. In Mr. Moore's support will be Junie McCree, Jack Henderson, Phil Ryley, Annabelle Whitford, Max Phelps, Emma Littlefield, Sallie Sember and others.

A change of circus programme will be made at the Hippodrome on Monday afternoon. The new features will include "The Grand Circus," a wire act, Armando's comedy animal specialty, the Three Donalds in a gymnastic act, the Colonials in an exhibition of physical culture, and the Humberfeld Sisters, acrobatics. Powers' elephants will remain.

Chauncey Olcott in "Barry of Barrymore" comes to the Grand Opera House. The Algonquin Company begins a season of grand opera in English at the Majestic Theatre on Monday night with "Madam Butterfly" as the bill. The company includes Dora De Filippo, Lois Ewell, Ethel Du Pree, Houston, Henry Taylor and Orley Cranton. "The Jolly Bachelors" will be the attraction at the West End Theatre. The stock company at the Academy of Music will present "Camille." "The Troubadour Barbers" will be seen at the Columbia.

The Murray Hill Theatre will offer the Behman Show.

"The Midnight Maidens" comes to Hartig & Seamon's.

VAUDEVILLE ATTRACTIONS.

At Hammerstein's will be Harry Kelly in "Dancing Him Good," Elita Proctor Oles in "Mrs. Banner's Beau," Al Halson and Ellis and Morans in "Wanted, a Tenor," Mr. and Mrs. Mark Murphy and others. Among others at the Manhattan Opera House will be Eva Tanay, Howard and North, Stepp, Mehlinger and King, Nichol Sisters, George B. Reno and A. O. Duncan. Vista Victoria will head the bill at the American Music Hall. Others will be May Ellmore, the Florenz Family, the Hawaiian Four, Edith LeRoy and the Four Amaranths.

The Plaza Music Hall will offer George Lashwood, Clark and Hamilton, Walter Persival, Mlle. Olive, Bob Ford, Orpheus, Augustin and Hartley, Pendleton Sisters and K. and L. Tiersley.

The bill at the Fifth Avenue Theatre will include Gus Edwards's Song Revue, Valerie Bergere in "Judgment," Isabelle L'Armond, Edgar, Buxley and Henry Pink, McConnell and Simpson and Henry Cline.

At the Colonial will be Andrew Mack, Amelia Stone, Mina Minor in "The Darling of Paris," Harry Rice, Little Billy, Ruby Raymond and her Boys, and others.

Among the features at the Alhambra will be "Circumstantial E. Idem," John G. Hymer in "Tom Walker on Mars," Al. Jolson, Gordon and Marx, and Stepp, Mehlinger and King.

At the Bronx Theatre will be McIntyre and Heath, Billy Van and the Beaumont Sisters in "Drops," Kelly and Kent in "Fun in a Theatrical Agency," Leo, Rose, Brown and Hyier, and others.



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NOVELS OF THE DAY TOLD IN A NUTSHELL

A WOMAN WITH A PURPOSE.

Takes Chances With a Life of Love and Luxury.

LIFE OF love and luxury is offered to Dorcas Sloane even as she is about to step outward across the cold city streets. "I would take such good care of you," urges Leonard Colt. And he has millions to make good his promise. "I am not sure that I want to be taken care of—yet," answers Dorcas. "It seems to me that I am not altogether incapable of taking care of myself."

She might have added "myself," but Leonard completes the thought for her and so, presently, the matter rests. "How foolish she is," says the small, world-wise woman who knows the proposal and the destination of the letter to Dorcas, that she is only proceeding to the fulfillment of her own high ideal.

"Put yourself in my place," she urges, "as far as any man can do, if I married you, you would give me everything the world holds, except just one thing."

"What is that?" Colt breaks in.

"Success," she tells him, with deep gravity. "One only gives that to one's self."

So they part, and off goes Dorcas to New York to learn her lesson. Father Anna Chapin Ray pursues her in the story just published (Little, Brown & Co.) under the title, "A Woman with a Purpose." There are exactly a hundred pages of that story before Dorcas, pale, weary, hungry, ill, a failure, her pen idle and useless, suffers herself like a tired, unhappy little child to be gathered into the strong arms of the suddenly reappearing Colt. Her life takes itself then along easy lines, but the reader is mislead to imagine that Dorcas hereupon gives up her ideals.

Colt is much older than his wife—he has, indeed, a son almost as old as he is—into the circle at The Terrace, a brother of the earlier Mrs. Colt now

projects himself—a red-headed man with a certain air and with a positive weakness, inherited from some ancestor, which Dorcas discovers when she puts him into his ivory-towered study, and her unconscious error, Dorcas feels that she must reclaim Duncan Lanter. Moreover, another problem has arisen from the displacement of Brathwaite, long treasurer of Colt's company, to make way for Gordon Colt, Leonard's son, in accordance with the very old dream of the boy's father.

Her problems get heavily on Dorcas. They give rise to doubts of her self-will and masterful husband—the man who has courted tenderly but rules absolutely. There are grave discussions and a brief parting. It is likely that the patience of more than one reader will be severely tried before the chapter closes, in which the woman with a purpose becomes the wife with a better understanding of the man she has married.

SKIPPER AND SKIPPED.

Cap'n Sprout Takes Toll of Love and a Flery Colonel.

IT seems more timberland than any other man in the country. He flies more men than a hawk. He has not never been downed in a trade or a fight yet. He's got double trouble, upper and lower, all the way round, drinks kaiseros in the winter, and some more warm than that, in the summer.

"What's that got to do with it?" Cap'n Aaron Sprout, with his rattle in his hand, asks.

Cap'n Aaron is fifty-eight, hale and hearty, despite touches of rheumatism, and has retired from the sea service with a pension, and some savings to succeed his lately deceased uncle as keeper of the bridge. He is the strenuous hero of Holman Day's new book of New England character, "The Skipper and the Skipped" (Harper & Bros.), and the first enemy he encounters is that same

Col. Gideon Ward whose partial description is in the quoted passages above.

Col. Ward has bullied his sister Jane into maintaining his spinsterhood, so leaving the Ward estate undivided. He has bullied the rest of Smyrna, and even Newry, the county seat—all the county, indeed, and as for the toll-bridge, it has long been his custom to drive across with rattle and an oath, and a great snapping of his long whip.

Cap'n Sprout changes all this with a marriage certificate and a club. The first binds him to Kate Ward after a brief and masterful wooing; the second causes the fiery colonel to dump his fire and take Cap'n Aaron off the bridge into an equal partnership. A striking pair of brothers.

After his marriage Cap'n Sprout no longer signs for the sea. Yet Mr. Day's thirty-two chapters proclaim him no idler. He is elected first seaman of Smyrna. Also chief of the Smyrna Fire Department. He aids and abets his fellow seaman, Hiram Cook, in a scheme of vengeance against another fellow seaman, Blatton Reeves, a scheme involving a rooftop fight with mysterious details. He crosses the once fiery colored by strategy, terminating by marriage a fifteen-year betrothal to Miss Phyllis Pike. Nor is this all.

From Mr. Day's book one comes to a clear understanding that not for any purpose of innocent delectation did Cap'n Sprout quit the quarter deck.

SWORD IN THE MOUNTAINS

Champ and Belora Just Love On While It Flashes.

FROM the day that Champ Seacrest stars in his seat during recess because Delora Gibson is kept in these two are lovers. So a romance springs up in the Cumberland Mountains in Tennessee when Alice McGowan has written out, along with much stirring detail of the civil-war battles of Chickamauga, Lookout Mountain, etc., in her book "The Sword in the Mountains" (Putnam). The two principals

of the story are but humble children of the hills.

Close upon the incident of the spoiled recess comes the running away of Champ. The boy flees from the harshness of a father whose way it is to keep secret the love and pride which he really feels for his yellow-headed youngster. Champ runs away to Texas. When he reappears he is a blond and giant young trooper of the Texas Rangers, and to the other differences between himself and his father is added that arising between champions of opposing causes. The elder Seacrest is a radical Federal. He turns Champ from his door when friends urge a reconciliation, but he sends after him the horse he has raised secretly for his boy, and upstairs in the cabin is lying, pathetically, the suits of clothing which the father has ordered year by year, in progressive sizes, in the hope of his prodigal's return.

Delora has become in effect the adopted daughter of Seacrest. She has never ceased to love Champ. Yet the war has opened its claws between the boy and girl, and the bridging over is not helped by stories of the handsome trooper's intimacy with Evelyn Belle Winchester, once a summer acquaintance, now an acknowledged wife of Chattanooga. It is not till after the siege and fall of Chattanooga, not till after the surrender of Lee, that the issue of true love is certain. The girl's final dashing exploit is that of riding by night to Signal Point, disguised as a mounted messenger, and waving to Chattanooga and to a waiting courier, the white flag of truce, by torchlight, that give liberty to her lover, wrongly condemned as a spy.

THE CHASM.

Russian Count Falls Into the Garden of Eden.

MISS MARION MOULTON comes hurriedly home to pay her-elf a fondle father, and remains to flirt with an assistant gardener. Yet before Walt Bradford dawns on her

view among his flowers she has found time for pertinent remarks in the matter of her original errand.

"Why," says she to grim and grizzly Dave Moulton, "did you want to play the devil with my life?"

The query does not phase Dave so his daughter is able to notice it. In his capacity as the millionaire head of the Plough Trust, out in Maine, Ill., he has faced tougher questions. Just what he has done, as a matter of record, is to send to the Count Poudor de Hohenfels, just after that noble gentleman has proposed in Rome for the hand of Miss Marion, a real saucy cablegram on the subject of the expected dowry. The effect has been to put the Count into a rage and the Moulton mother and child into the next homeward bound steamship.

However, after Marion has seen the garden, has talked softly with him of his flowers and his philosophies, has been shipwrecked with him on a desert island in the something-or-other river of his contents, there is steady progress toward a stately wedding.

It is likely that everything might have been differently but for the sudden and unexpected appearance of Hohenfels at the Moulton door. After this event, and after Dave and the Count have taken each other's questions, there is steady progress toward a stately wedding.

The gardener, who also is a Socialist, is left to his blossoms, his sad thoughts, and the followers who hang on his words at the open-air meetings.

All this is in the first part of George Cram Cook's "The Chasm" (Frederick A. Stokes Company). In the second part the Countess de Hohenfels and her husband have reached the land of the East. The chapters tell then of plots and counterplots, imperial spies and revolutionary spies, assassinations, tortures, battles and sudden deaths. Marion lives in the midst not only of alarms, but of rapidly growing doubts.

Nobody can be surprised when, in due season, she leaves the Count—whose thereupon divorces her on false grounds—when, in about the same season, the devoted gardener from Maine at-

tempts to put his head in peril where his heart has been engaged.

THE PRICE OF THE PRAIRIE.

Phil Barometer Pays It, But He Gets It.

WHENEVER Phil Barometer thinks of the broad Kansas plains, he thinks of Marjie. He cannot remember the day when he has not loved her. These are his confessions at the beginning of the book "The Price of the Prairie" (A. C. McClure & Co.), which, written by Margaret Hill McCarter, is ostensibly Barometer's story of his own life.

The book tells a part of the tale of the settling of Kansas. It begins with pioneer days, and Phil and Marjie are the children of pioneers. There are, in the course of the 490 pages, stirring chapters of Indian fighting, together with incidents of the border warfare and a glance at the war between the States. But through all runs the romance of the youth and maid whose names have been already cited.

The course of true love does not run smoothly. Jean Pahasca, an outlawed half-breed, interferes and plans twice the kidnapping of Marjie. Little Conlon, interferences from pure jealousy, helps spread mischief-making tales of Phil's entanglement with Rachel Melrose, a not-unwilling beauty from the old Massachusetts home. Amos Judson, an unfaithful trustee, interferes, having his own selfish eye on Marjie, and tries coercion through insinuations against the honor of the girl's father.

The boy-and-girl post-office in the cliff-side, long known only to Phil and Marjie, is discovered by enemies and rifled of its contents. But the jealousies and plottings, though they do work a brief period of estrangement for the lovers, bring in the end trouble only for those who promote them.

The story touches upon real history, bringing in the campaign of 1867-68 against the Cheyennes, in which Custer was a leading figure.

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